Cleveland Museum of Art

Members Magazine

Cover: Detail of
Deer Effigy Vessel
(Leonard C. Hanna
Jr. Fund 1997.60), a
recently acquired
Maya blackware
ceramic pedestal
bowl (see pages
4–5)



Detail of Thangka of the Seventh Bodhisattva (early Ming Dynasty, 1368–1424. CMA, Purchase from the J. H. Wade Fund, 1991.2), an embroidery in the exhibition When Silk Was Gold

Current Exhibitions

WHEN SILK WAS GOLD: CENTRAL ASIAN AND CHINESE TEXTILES IN THE CLEVELAND AND METROPOLITAN MUSEUMS OF ART

Gallery 101, through January 4

Highlights from the two finest collections outside Asia

Sponsored by The Kelvin and Eleanor Smith Foundation in memory of Miss Gertrude Underhill

CATHERINE WAGNER PHOTOGRAPHS: INVESTIGATING MATTER

Gallery 105, November 1–January 8 Enigmatic photographs of scientific research

INDUSTRY AND PHOTOGRAPHY: SELECTIONS FROM THE PERMANENT COLLECTION

> Galleries 111–112, November 16–March 1 Images of a cultural revolution

PEOPLE WORKING: PHOTOGRAPHS BY LEE FRIEDLANDER

Galleries 109–110, November 14–March 1 A great American photographer shoots Cleveland

MANET, MONET, WHISTLER: THREE MASTERPIECES

Gallery 235, through January 4
Works by leaders of an artistic revolution
Sponsored by the Womens Council

From the Director

Dear Members,

The education and public programs division is presenting a fabulous array of events for *When Silk Was Gold*. Tibetan dance and music lead off the month the night of Saturday, November 1, and the rest of the month is full of activities, from the creation of a sand mandala in the armor court, to lectures, gallery talks, and videos, to a demonstration of weaving techniques. There's sure to be something of interest for everyone.

The exhibition itself combines the two finest collections of Central Asian textiles in the West—ours and that of the Metropolitan Museum of Art. You will find that the show offers a comprehensive and generously illustrated presentation of contextual information about the Silk Road, about the cultures that thrived along it, about the intended uses of textile art, and about the technical and creative virtuosity that went into creating the remarkable works that make up the exhibition. The show's significance as a cultural event is signaled by the award of a major grant from the National Endowment for the Humanities, one of very few presented this year.

Opening November 14 is *People Working*, an exhibition of works by the American photographer Lee Friedlander. He produced these photographs of Clevelanders at work for the 1995 annual report of the George Gund Foundation. Some related works from the museum's own fine permanent collection are presented in the companion show, *Industry and Photography*.

On November 2, we play host to a rare lecture by Jeff Koons, the provocative, media-ma-

nipulating contemporary artist many consider the cultural successor to Andy Warhol. The Contemporary Art Society, a museum affiliate group, is co-sponsoring his appearance here. For an overview of all the museum's affiliate groups and their activities, check the article on page 15. Participation in the activities of an affiliate group can be an especially rewarding way to contribute to the life of the museum. And don't miss the free members lecture by Derek Fell on November 9.

Soon you will receive in the mail an appeal to contribute to the museum's Annual Fund. As you know, these contributions are 100 percent devoted to the support of museum activities. I ask you to be generous in responding to this appeal. You know your gift will be used well.

On the 28th, the day after Thanksgiving, we will open a Museum Store and Café annex (similar to last year's temporary structure) designed to give visitors better service during the holiday season and this winter's *Vatican Treasures* show. Also in late November, look for the opening of a new in-house ticket center (see page 14 for details).

Finally, I remind everyone that the annual University Circle December event—Holiday CircleFest—will be the night of Wednesday, December 3. Mark your calendars.

Sincerely,

Robert P. Bergman, Director



Whether it's to make a lantern or make some noise, make an evening of it at the museum: Holiday CircleFest is Wednesday, December 3.

An Ancient Maya Bowl



Although its meaning is uncertain, the combination of animals and symbolic markings on this blackware ceramic Deer Effigy Vessel suggests reference to a sacrificial ceremony (Maya, Mexico or Central America, AD 250–600, h. 22.7 cm,

erhaps the best-known and most widely admired pre-Columbian civilization is that of the ancient Maya. From ancient times to the present day, the Maya have inhabited a large region extending from southern Mexico to Guatemala, Belize, and Honduras. Maya civilization reached its apogee between AD 250 and 900, in what is known as the Classic period. Their achievements include magnificent cities with stone-built palaces, temple pyramids, and ball courts, and a sophisticated hiero-

Leonard C. Hanna Jr. Fund 1997.60). The vessel's glossy surface was achieved by burnishing the leather-hard pottery; pre-Columbian potters did not use glazes. Its dark color is the result of firing in a reduction (low-oxygen) atmosphere.

glyphic writing system used to record history, myth, and ritual. The Maya were also skilled astronomers, observing the cycles of Venus and accurately predicting lunar eclipses.

Maya art is characterized by a refined naturalism unmatched by other pre-Columbian styles. The Cleveland Museum of Art, whose Maya collection is arguably the finest in the United States, has just made an important addition: a blackware pottery pedestal bowl made in the Early Classic period, between about AD 250 and

600. The vessel is modeled in the form of a resting deer, with legs held close to the body and fur indicated by delicate incisions. The deer's tall, slender neck rises above the bowl, with the head turned back over the shoulder. The simplicity and openness of the form lend it an elegance and lightness unusual in early Maya pottery. Incised on the neck and on each haunch is a conch shell, while the glyphic sign for the planet Venus is carved on the cheeks and inside the cocked ears. Pressed firmly under the deer's left front hoof, as if to prevent its escape, is a beautifully modeled frog or toad.

While the meaning of the vessel will never be known with certainty, the combination of deer, frog, conch shells, and Venus symbols is suggestive. Deer are frequently portrayed in Maya art, usually as prey or sacrificial victims. Ancient Maya painted vessels show hunters armed with spears, carrying conch-shell trumpets. The planet Venus also has sinister associations, as a bringer of darkness and ill fortune. Thus, the deer's symbolic markings suggest its fate as a sacrificial offering.

At the time of the Spanish conquest, annual rites to bring rains included the hunting of deer and other animals to be used as burnt offerings. Indeed, Maya villages in the Yucatan Peninsula of Mexico still hold special ceremonies to break severe summer droughts and bring needed rain for crops. This ritual also begins with a deer hunt. The slain deer is brought to the village and an altar erected. Four small boys are tied to the altar, where they crouch and chirp like frogs, harbingers of the rains. Meanwhile a priest, costumed as the rain god, roars in imitation of thunder.



Although it is impossible to confirm that such rainmaking ceremonies were performed more than a thousand years ago, it seems quite possible that the deer depicted on this vessel represents a sacrifice offered in the course of rituals to bring rain and enhance agricultural fertility. In certain Maya artworks, human sacrificial victims are portrayed on all fours, sometimes wearing a deer headdress. Deer and human beings appear to have metaphorically substituted for one another as the most valued of all sacrificial offerings.

■ Margaret Young-Sánchez, Associate Curator, Art of the Americas, Africa, and Oceania



This rollout photograph of a cylindrical pottery vessel illustrates a procession of Maya hunters. Six of the men blow conch-shell trumpets; two carry slain deer with the aid of tumplines worn across

their foreheads (Maya, AD 600–900, h. 21 cm. Jay I. Kislak Foundation, Inc.). Photograph © Justin Kerr

People Working



Vocational Guidance Services

PEOPLE WORKING: PHOTO-GRAPHS BY LEE FRIED-LANDER November 16, 1997-March 1, 1998

rdinary subject matter becomes memorable when recorded through

the unique vision of photographer Lee Friedlander. His keen powers of observation and conceptualization provide new ways of seeing, appreciating, and understanding the world around us. For almost 40 years, Friedlander has documented what he describes as "the American social landscape and its con-

ditions" in an understated and distanced manner, frequently enriched by irony and ambiguity. His eclectic range of images includes street scenes, urban and suburban buildings, storefront reflections, monuments, landscapes, jazz musicians, and people at social gatherings and relax-

ing at home.

Friedlander
favors bold
diagonals and
unusual,
foreshortened
shapes.

Friedlander
Friedlan

Friedlander also is fascinated by people at work and how they inhabit their space. This exploration began in 1979 when he looked at factory workers in western Pennsylvania and eastern Ohio for a commission from the Akron Art Museum. The resulting photographs were circulated through a traveling

exhibition and the book Factory Valleys (1982). Subsequently, he created groups of pictures of people building complex computers (Cray at Chippewa Falls, 1987) and computer operators



Cleveland Hopkins International Airport

staring at their monitors (exhibited in 1988 at the Massachusetts Institute of Technology, Cambridge).

Thus, Friedlander was an ideal choice to create a photographic essay reflecting on the rich tradition of Cleveland's people at work—a project commissioned by the George Gund Foundation for its 1995 Annual Report. Since 1990 the foundation has selected distinguished photographers to scrutinize various facets of Cleveland's inhabitants and institutions for the yearly publication.

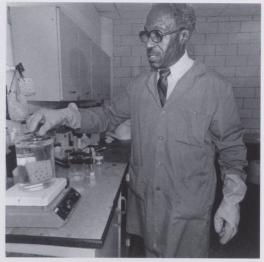
In the fall of 1995, Friedlander made two trips to Cleveland, photographing 19 different businesses and institutions. Typical of his approach, he made a large number of negatives, exposing 250 rolls of black and white film taken with a medium-format Hasselblad camera (244).

x 21/4 inch negative). From the 3,000 negatives, he selected 250 to be transformed into 11 x 14 inch prints, from which 49 were chosen for publication. Co-curated with Mark Schwartz, the exhibition that opens this month contains those 49 images plus one more, all beautifully printed by the artist, a master technician who still produces all his finished prints.

Each image generally concentrates on one figure intensely involved with performing some aspect of his or her job. In his compelling compositions, Friedlander divides the picture plane in many different ways, especially favoring bold diagonals and unusual foreshortening of shapes. With the foreground and background both in focus, a flatness is suggested that contradicts the sense of deep space implied by the objects with



The Plain Dealer



Cleveland Enterprise Group



Great Lakes Science Center



Unified Technology Center

their striking forms and intricate textures placed in front of the workers. The viewer must sort out this dense, often ambiguous, orgy of visual information.

Although the photographs appear to have a casual, snapshot quality to them, they are complex statements that cannot be quickly interpreted. Indeed, these works attest to Friedlander's versatility in organizing his compositions and his sharp eye for the unnoticed. As he walked through the various workplaces, Friedlander intuitively responded to fortunate happenstance, creating original and revealing photographs.

■ Tom Hinson, Curator of Contemporary Art and Photography



Hugo Boss

A Time to HEAL

magine a little girl confined to bed in the Cleveland Clinic's Children's Hospital. She switches on a laptop computer and via the Internet is connected with students at Robert H. Jamison CompuTech Elementary, a Cleveland public school across town on Harvard Avenue. Together, through a video conference, they question an expert from the Cleveland Museum of Art regarding a school project, the creation of an exhibition from the museum's Egyptian collection. Another young hospital patient and his "virtual" classmates are designing a habitat for the Cleveland Metroparks Zoo rain forest.

These students are engaged in dynamic, interactive learning experiences that are quite probable in the virtual world but almost impossible in the real world. This is the vision of the HEAL (Hospitals-Educators-Arts Link) distance learning network. With the museum and the zoo as the main content providers, the network also includes the Cleveland and Dayton public schools, the Children's Hospital of the Cleveland Clinic, Children's Medical Center in Dayton, WVIZ-TV, WPTD-TV, and the Problem-Based Learning Institute in Columbus. The pilot program funded by The Ameritech Technology Program for the Arts and Cultural Organizations begins this fall with teacher workshops at the museum and zoo. Here teachers will discover innovative ways to connect the arts and sciences in projects that introduce students from different parts of the state to the museum's and zoo's collections.

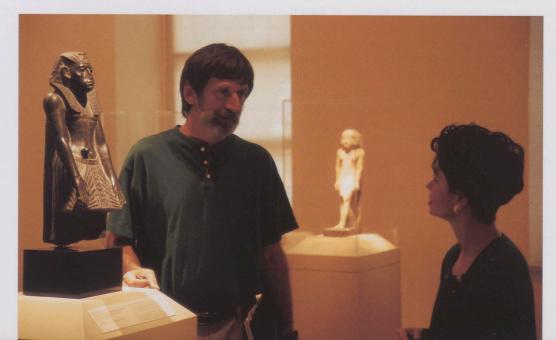
What do a museum and a zoo have in common? Both create exhibitions that teach us about the physical and cultural contexts of pieces in their collections—be they art treasures or endan-

gered species. Creating an exhibition is a reallife task, an ongoing function at every museum and zoo in the country. When children design an exhibition or habitat they engage in problembased learning, where students learn by doing.

Using critical thinking skills, students group and categorize art objects or animals, then use mathematics and a computer program to design an exhibition space, with some elements of the exhibition crafted in real time. The production of labels and brochures for visitors to a museum or zoo involves research and writing skills. Experts interviewed via video conferences clarify questions and give advice. Through teamwork, teacher guidance, and technology-based research, students learn basic math, science, writing, and thinking skills. The zoo and museum will be searching for ways to combine real-time field trips with the virtual experiences of visiting zoo animals and art treasures in cyberspace.

HEAL also utilizes communications technology to respond to a very real need: the education of children hospitalized for short- and long-term illness. Currently, educational opportunities for these students vary greatly across Ohio. While hospitals in major metropolitan areas may have teachers or art therapists on staff that help students continue educational and creative pursuits, many throughout the state do not. Hospitalized children not only stop learning, but feel isolated and lonely. The telecommunications link will bring a social network of friends and classmates into the hospital.

■ Marjorie Williams, Director, Education and Public Programs



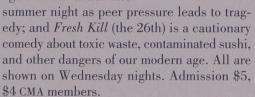
The museum's
Marjorie Williams
and Frank DeTardo,
principal of Jamison
CompuTech Elementary, discuss works in
the collection that
students will
"exhibit."

Movies

Wednesdaypendents

"Wednesdaypendents," our ongoing series of recent independent films, continues in November with four more Cleveland premieres. The

Lovers' Exile (the 5th) is a film version of a classic Japanese Bunraku (puppet theater) play; Kilian's Chronicle (the 12th) is a tale of a European explorer and North American Indians set in the New World 500 years before Columbus; sleepover (the 19th) follows a group of teenagers one eventful late-



1 Saturday

of Wood. Anita Peeples



The Horse Thief

Central Asia Film Festival

Three films set in central Asia are programmed to coincide with the exhibition When Silk Was Gold. Junva Sato's The Silk

Road (the 14th) is a lavish Japanese-Chinese co-production set in the mid-11th century. Tian Zhuang-zhuang's celebrated The Horse Thief (the 21st) is set in 1923 Tibet but you'd hardly know it with all the ageless Buddhist rituals and stunning landscapes on view. Ulrike Ottinger's Joan of Arc of Mongolia

(the 28th) is a campy, splendiferous epic about seven European women kidnapped by Mongol women warriors. All three will be shown on Friday nights. Each film \$5, CMA members \$4. (There is no film on Friday, November 7.)

Seating is reserved. Tickets are available by telephone reservation (ext. 282) Monday-Friday, starting one week before the concert; or at the door starting one hour and 15 minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8: special student rate at the door only \$5

Film 7:45 The Lovers' Exile (Japan/ Canada, 1980, color, subtitles, 87 min.) directed by Marty Gross. As a prelude to Saturday's Awaji Puppet Theater performance, we offer this acclaimed film version of a classic Japanese Bunraku play. with elaborately costumed dolls enacting an 18th-century tragedy about a clerk who steals money and runs away with a courtesan. "A theatrical event that no student of theater can afford to miss." -The NY Times. Cleveland premiere. \$4 CMA members, \$5 others

Highlights Tour 1:30 CMA Favorites Gallery Talk 2:30 Italian Majolica Bust of

6 Thursday

First Thursday Curatorial consultation for members only, by appointment Workshop 9:30-noon Lantern Making. Make batik lanterns to use in the Winter Lights Festival (make tin lanterns Fridays or twig and paper lanterns Sundays). Children under 15 must register with an adult. Select those workshops that meet your needs and schedule. \$15/individual, \$35/family for one lantern per person. \$5 for each additional lantern. Registration required: call ext. 483

a Woman. Barbara Kathman

2 Sunday

Gallery Talk 1:30 When Silk Was Gold. Joellen DeOreo (sign-language interpreted)

Gallery Talk 10:30 The Wonderful World

Highlights Tour 1:30 CMA Favorites

Dance and Music 8:00 Tibetan Songs

and Dances. The nine-person Tibetan

Dance and Opera Company offers an

evening of traditional dances and con-

Organ Recital 2:00 Tom Trenney. Works by J. S. Bach, Locklair, and Franck Lecture 3:30 Jeff Koons discusses his work. Tickets required, first come, first served, at the door or in advance at the Museum Store; free for museum or CAS members; students \$3; others \$5

4 Tuesday

Highlights Tour 1:30 CMA Favorites

5 Wednesday

Gallery Talk 1:30 Italian Majolica Bust of a Woman. Barbara Kathman Guest Lecture 6:30 Life on the Silk Road. Valerie Hansen, associate professor of history, Yale University Preconcert Lecture 6:45 Beverly Simmons gives a free lecture in the recital hall

Subscription Concert 7:45 *Tapestry* (medieval vocal music). The foursome sings music by the German abbess, mystic, and composer Hildegard von Bingen in celebration of the 900th anniversary of her birth (1098-1998). Co-sponsored by Celestial Seasonings and Telarc International, which released Tapestry's latest CD titled Hildegard von Bingen: Celestial Light, the concert will feature medieval chant and polyphony and a new work by Robert Kry.

7 Friday

Highlights Tour 1:30 CMA Favorites Workshop 6:30-8:30 Lantern Making (tin). See November 6 for details Guest Lecture 7:00 Mongols, Lamas, and Textiles, James C.Y. Watt, Brooke Russell Astor Sr. Curator, Dept. of Asian Art, Metropolitan Museum of Art, New York

Lecture 7:30 Klaus George Roy discusses Schurmann's Six Studies of Francis Bacon and Respighi's Botticelli Triptych

Promotional

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Cleveland Maga-

Autumn Evenings

support for

10

Music

Subscribe to Cleveland's premier chamber music series, the **Gala Subscription Series**, with outstanding Wednesday-evening concerts preceded by informative lectures. Save when you subscribe to all nine concerts (\$54 to \$72 for CMA or Musart Society members) or to the four of your choice (\$32 to \$40); additional discounts



for seniors and students. Pick up a brochure in the north lobby or call ext. 282.

Two of these Subscription concerts happen this month. On Wednesday the 5th at 7:45, the four singers of *Tapestry* perform music by the German abbess, mystic, and composer Hildegard von Bingen. *Beverly Simmons*

gives a free preconcert lecture at 6:45. On Wednesday the 19th at 7:45, *The Castle Trio* performs works by Haydn, Mozart, and Beethoven, with a free 6:45 preconcert lecture by *Richard Rodda*.

Curator's Organ Recitals by Karel Paukert are at 2:00 every Sunday this month (except for the 2nd, when brilliant young Cleveland organist Tom Trenney performs works by Bach, Locklair, and Franck).

In a unique **Lecture Series**, former Cleveland Orchestra program annotator Klaus George Roy offers six illustrated Friday-evening talks on music inspired by visual art: *Image into Sound—The Composer Hears a Painting*. November's—numbers three and four—are on the 7th and the 21st.

Free admission, unless otherwise indicated. Complete program details appear in the calendar section. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

Top: Tapestry
offers medieval
music on Wednesday the 5th.
Right: The Castle
Trio performs
Haydn, Mozart,
and Beethoven on
Wednesday the
17th.



8 Saturday

Family Workshop 10:00 Awaji Puppet Theater of Japan: A Workshop for Families. The master puppeteers of the company display some of their secrets in puppet manipulation, \$2, \$1 CMA and JSC members

Gallery Talk 10:30 Them Bones: Medieval Reliquaries. Alicia Hudson
Highlights Tour 1:30 CMA Favorites
Puppet Theater 8:00 Awaji Puppet Players of Japan. Highly treasured in Japan, the Awaji Puppet Players have made acclaimed overseas tours to the former Soviet Union, North America, Southeast Asia, Europe, and Australia. Witness their Cleveland premiere. Tickets \$35, \$30 CMA and JSC members, at the door or by

9 Sunday

calling 694-4774

Gallery Talk 1:30 Italian Majolica Bust of a Woman. Barbara Kathman

Organ Recital 2:00 Karel Paukert.

Works by Sowerby, Reger, and Alain

Workshop 2:00–4:00 Lantern Making
(twig/paper). See November 6 for details

Members-only Lecture 3:00 Secrets of
Monet's Garden. Nationally known garden writer and photographer Derek Fell
will talk about his new book. Members
free (must present CMA membership
card); guests \$5

11 Tuesday

Highlights Tour 1:30 CMA Favorites

12 Wednesday

Gallery Talk 1:30 When Silk Was Gold: A Technical Look. Barbara Kathman Film 7:00 Kilian's Chronicle (a.k.a. The Magic Stone) (USA, 1994, color, 112 min.) directed by Pamela Berger. A Celtic slave on the run from his Viking captors is rescued by an Indian tribe in this beautifully photographed historical drama set in New England 500 years before Columbus. Story is based on Norse legends and recent archaeological discoveries. Cleveland premiere. \$4 CMA members, \$5 others

Textile Lecture 7:00 Arlene M. Fisch discusses her *Jewelry*, 1960–1997

13 Thursday

Workshop 9:30–noon Lantern Making (batik/paper). See November 6 for details Highlights Tour 1:30 CMA Favorites Gallery Talk 2:30 When Silk Was Gold: A Technical Look. Barbara Kathman

14 Friday

Highlights Tour 1:30 CMA Favorites
Workshop 6:30–8:30 Lantern Making
(tin). See November 6 for details
Guest Lecture 7:00 The Silk Road: Oases
of Commerce and Faith. Paul Nietupski,
John Carroll University

Film 7:30 *The Silk Road* (Japan/China, 1992, color, subtitles, 126 min.) directed by Junya Sato. A scholar turns soldier and falls in love with a princess in this sweeping, lavish historical epic set in 11th-century China. \$4 CMA members, \$5 others

15 Saturday

All-Day Drawing Workshop 10:30–4:00. Intensive class for beginners to advanced. Instructor, Sun-Hee Kwon. Fee \$20, includes materials and parking. Call ext. 462 to register by the Friday before.

Gallery Talk 10:30 *Textile Techniques: A Closer Look.* Barbara Kathman **Highlights Tour** 1:30 *CMA Favorites*

16 Sunday

Weaving Demonstration 1:00–4:00. Kathleen Roig, textile artist Gallery Talk 1:30 When Silk Was Gold: A Technical Look. Barbara Kathman Organ Recital 2:00 Karel Paukert. Works by J. N. David, William Albright, and J. S. Bach

Workshop 2:00–4:00 Lantern Making (twig/paper). See November 6 for details Family Express 3:00–4:30 Worthy Warriors. Find fearless Joan of Arc, Lancelot, ancient Aztecs, gods, and goddesses in the museum's galleries. Create your own fearless warrior on a shield. Free drop-in workshop, no registration required Guest Lecture 3:00 Mandala: Theory and Technique. Robert Thurman, department of religion, Columbia University

Education

Jeff Koons, the media-savvy artist many consider the successor to Andy Warhol, speaks on Sunday the 2nd at 3:30. Tickets (required, first come, first served) are free for members, \$3 for students, and \$5 others, available at the door or in advance at the Museum Store.

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. Thematic Gallery Talks are Wednesdays and Sundays at 1:30 and Thursdays at 2:30, plus 10:30 on Saturday mornings during Museum Art Classes. A sign-language interpreter accompanies the 1:30 talk on the first Sunday. Topics may change. Meet in the north lobby. In a Members-only Lecture, Sunday, November 9 at 3:00 (free for members; guests \$5), garden writer and photographer Derek Fell will talk about his new book, Secrets of Monet's Garden.

Hands-on Art

Sun-Hee Kwon's **All-Day Drawing Workshop** for adults is 10:30–4:00 on Saturday the 15th. Fee of \$20 includes materials and parking. Call ext. 462 to register by the Friday before. On Sunday the 16th from 3:00 to 4:30 is **Family Express**, *Worthy Warriors*.

In preparation for **Holiday CircleFest and the Winter Lights Lantern Festival** (Wednesday, December 3, 5:00–9:00 pm), we offer a series of **Lantern Making Workshops**—*Batik:* Thursdays, 9:30–noon, November 6, 13, and 20; *Tin:* Fridays, 6:30–8:30, November 7, 14, and 21; and *Twig and Paper:* Sundays, 2:00–4:00, November 9, 16, 23, and 30—in which participants make various kinds of lanterns. \$15/individual, \$35/family for one lantern per person. \$5 per additional lantern. Registration required; call ext. 483.



Author Derek Fell's members-only lecture on Sunday the 9th explores Monet's garden, inspiration for the artist's Waterlilies painting (detail shown), a CMA favorite.

18 Tuesday

Highlights Tour 1:30 CMA Favorites

19 Wednesday

Gallery Talk 1:30 *The Imaginary Zoo*. Penelope Buchanan

Preconcert Lecture 6:45 Richard Rodda gives a free lecture in the recital hall Film 7:00 sleepover (USA, 1995, color, 82 min.) directed by John Sullivan. Bored suburban teenagers embark on a midnight outing that leads to catastrophe in this frightening coming-of-age tale. "A most accomplished debut." –The L.A. Times. Cleveland premiere. Preceded at 7:00 by Jonathan Reiss's A Bitter Message of Hopeless Grief, a 13-minute short film from Survival Research Laboratories (S.R.L.). \$4 CMA members, \$5 others

Subscription Concert 7:45 The Castle Trio. Trio-in-residence at the Smithsonian's National Museum of American History, the group records and performs on instruments from the Smithsonian's renowned collection. Violinist Marilyn McDonald, cellist Kenneth Slowik, and fortepianist Lambert Orkis return to the museum to perform trios by Haydn, Mozart, and Beethoven.

Seating is reserved. Tickets are available by telephone reservation (ext. 282) Monday–Friday, starting one week before the concert; or at the door starting one hour and 15 minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

Archaeology Lecture 7:45 Mycenae Invents Itself: Power and Propaganda in the Aegean Bronze Age. Paul Rehak. Supported in part by a grant from the Ohio Humanities Council and the National Endowment for the Humanities

20 Thursday

Workshop 9:30–noon Lantern Making (batik/paper). See November 6 for details Highlights Tour 1:30 CMA Favorites Gallery Talk 2:30 The Imaginary Zoo. Penelope Buchanan

21 Friday

Highlights Tour 1:30 CMA Favorites
Workshop 6:30–8:30 Lantern Making
(tin). See November 6 for details
Dance 7:00–8:30 Bharatha Natyam:
Classical Indian Dance, performed by
Sujatha Srinivasan. Bharatha Natyam
combines aspects of many other performing arts forms of India—costumes,
rhythmic music, facial expression, and
swift movements. The particular dominant states of different characters are
vividly portrayed by the skilled dancer in
quick succession. Indoor Garden Court;
come early; seating limited

Guest Lecture 7:00 Behind the Silk Screen: Women, Merchants, and Foreigners in Chinese Silk Production and Trade, Morris Rossabi, professor of Chinese and central Asian history, Columbia University and Queens College of the City University of New York

Lecture 7:30 Klaus George Roy discusses Feldman's The Rothko Chapel and Stephen Paulus's Voices from the Gallery Film 7:30 Horse Thief (China, 1986, color, subtitles, 98 min.) directed by Tian Zhuang-zhuang. Exotic, spellbinding, and visually sumptuous drama about a destitute Tibetan tribesman who brings retribution upon himself when he steals some horses. \$4 CMA members, \$5 others

22 Saturday

Gallery Talk 10:30 When Silk Was Gold.
Vivian Kung

Highlights Tour 1:30 CMA Favorites

When Silk Was Gold

Five **Guest Lectures** support the exhibition this month. On Wednesday the 5th at 6:30 is *Life on the Silk Road*, offered by Valerie Hansen from Yale. Friday the 7th at 7:00, The Metropolitan Museum of Art's James C. Y. Watt presents *Mongols*, *Lamas and Textiles*. At 7:00 on Friday the 14th, *The Silk Road: Oases of Commerce and Faith* is a lecture by

Paul Nietupski from John Carroll University. Columbia University's Robert Thurman follows that at 3:00 on Sunday the 16th with *Mandala: Theory and Technique*. And on Friday the 21st at 7:00, Columbia's Morris Rossabi offers *Behind the*

Silk Screen: Women, Merchants, and Foreigners in Chinese Silk Production and Trade.

Also, there is a **Special Weaving Demonstration** on Sunday the 16th from 1:00 to 4:00 with textile artist Kathleen Roig.

In the AV room is a series of videos, with a new title starting each Sunday: on the 2nd starts The Silk Route: A Thousand Kilometers Beyond the Yellow River; on the 9th, The Silk Route: The Art Gallery in the Desert; the 16th, The Silk Route: The Dark Castle; the 23rd, Mandala: The Sacred Circle of Vajrabhairava; and the 30th, The Silk Route: The Ancient Kingdom of Lou-Lan. Most run about 55 minutes.

Child's Coat (with lining) weft-faced compound twill, silk Central Asia, Sogdiana, 8th century. CMA 1996.2a

23 Sunday

Gallery Talk 1:30 *The Imaginary Zoo*. Penelope Buchanan

Organ Recital 2:00 *Karel Paukert.*Works by Piston, Elgar, and Franck
Workshop 2:00–4:00 *Lantern Making*(twig/paper). See November 6 for details

25 Tuesday

Highlights Tour 1:30 CMA Favorites

The creation of the **Sand Mandala** in the armor court is in process through November 30. Watch the Dalai Lama's monks in action Tuesdays, Wednesdays, Thursdays, Saturdays, and Sundays from 10:30 to 4:00 and Friday evenings from 5:00 to 8:00. On Sunday the 30th from 11:00 to 4:00 is the ritual closing ceremony in which the monks will

sweep away the mandala and cast the sand into the Fine Arts Garden Lagoon. Art critic John Perrault called the demonstration of the sand mandala "performance art of a high order."

Experience an **Evening of Tibetan Dance and Music** on

Saturday the 1st at 8:00 with the *Tibetan Dance and Opera Company*. Tickets (\$10, \$8 CMA members) are available at the Museum Store in advance; sold at the door if available. Cash or check only. Call ext. 464.

On Saturday the 8th at 10:00 is a Family Workshop presented by the members of the Awaji Puppet Theater of Japan (\$2, \$1 CMA and JSC members); at 8:00 that evening is their rare (Cleveland premiere) Puppet Theater Performance (\$35, \$30 CMA and JSC members). A special garden court program of Indian Dance is Friday the 21st from 7:00 to 8:30, when Sujatha Srinivasan offers Bharatha Natyam, classical dance of India.

26 Wednesday

Gallery Talk 1:30 *Industry and Photography.* Bob Dewey

Film 7:00 Fresh Kill (USA, 1996, color, 88 min.) directed by Shu Lea Cheang, with Sarita Choudhury. Surreal, scattershot political comedy about two young women caught up in a global exchange of industrial waste via contaminated sushi. Features appearances by Karen Finley, Ron Vawter, and other performance artists. Cleveland premiere. \$4 CMA members, \$5 others

27 Thursday

Museum closed Happy Thanksgiving

28 Friday

Highlights Tour 1:30 CMA Favorites Young Friends Fourth Friday 6:00– 9:00. Cash bar in the Garden Court Music in the Garden Court 6:00–8:30 Due Cellisti (classical)

Film 7:00 Joan of Arc of Mongolia (W. Germany, 1989, color, subtitles, 165 min.) directed by Ulrike Ottinger, with Delphine Seyrig and Irm Hermann. Sumptuous, sensuous epic in which seven western women on board the Trans-Siberian Express are ambushed and kidnapped by a tribe of Mongol women warriors. Filmed on location in Inner Mongolia. "Wickedly delightful. Who would have believed that life in a yurt could hold this many temptations? Sophisticated, mysterious and deliriously beautiful." —The L.A. Times. \$4 CMA members, \$5 others

29 Saturday

Highlights Tour 1:30 CMA Favorites

30 Sunday

Mandala Closing Ceremony 11:00—4:00. Celebrate the ceremonial dismantling of the sand mandala and join the procession to disperse the sand into the Fine Arts Garden Lagoon. Tomorrow night, Saturday, November 1, at 8:00, is An Evening of Tibetan Dance and Music by the Tibetan Dance and Opera Company. Tickets (\$10, \$8 CMA members) are available at the Museum Store in advance and will be sold at the door on a space available basis. Cash or check only, please. Questions? Call ext. 464.

Gallery Talk 1:30 *Industry and Photography*. Bob Dewey

Organ Recital 2:00 *Karel Paukert.*Works by Martin, Messiaen, and Sessions **Workshop** 2:00–4:00 *Lantern Making*(twig/paper). See November 6 for details

When Silk Was Gold is organized by The Cleveland Museum of Art and The Metropolitan Museum of Art. The Cleveland showing is sponsored by The Kelvin and Eleanor Smith Foundation in memory of Miss Gertrude Underhill, the Cleveland museum's first curator of textiles, and is supported by a major grant from the National Endowment for the Humani-

ties, a federal agency. Promotional support for the Cleveland showing is provided by WCLV 95/5.

Convening the Community Update

Community Advisory Committee

We're pleased to introduce the Community Advisory Committee. A strong group with many interests, it offers a solid link between the museum and community neighborhoods. The council is co-chaired by **Anita Brindza**, executive director of Cudell Improvement, Inc., and **Adrienne Jones**, CMA trustee and member of the department of African-American studies at Oberlin College.

Paul Cassidy Mayor of Parma Heights Jeri Chaikin Cuyahoga County Administrator James Cody Bedford Heights Councilman Gerardo Colon Hispanic Liaison to Mayor White

Hispanic Liaison to Mayor White Vickie Hartzell
Regional Services Director for the
Cuyahoga County Public Library
Betty Kemper
The Kemper Company

Margaret Lyons Director of Secondary Schools, The Diocese of Cleveland

William P. Madar CMA Trustee and President and CEO, Nordson Corporation

Franklin Martin President, The F. Martin Co. Jo Ann Mason Director of Government Affairs for Cox Communications and Chair, Parma Area Chamber of Commerce

Greg ReeseDirector, East Cleveland
Library

Donna S. Reid CMA Trustee

Ron Tober General Manager, RTA

East Cleveland Day at the CMA

Wallace D. Davis, mayor of East Cleveland, joins director Bob Bergman to kick off East Cleveland Day at the CMA, Sunday, November 2, 1997, 1:00–5:00. For this, the first in a series of special neighborhood days organized for *Convening the Community*, we are planning a full schedule, including gallery tours, storytelling, music, family activities, and refreshments. RTA is providing free shuttle service here from the Windermere Rapid Station. CMA members from East Cleveland will be on hand as hosts to welcome their neighbors.

Two East Clevelanders—Greg Reese, director of the East Cleveland Public Library, and Gail Smith, the city's comptroller—collaborated with CMA staff and other advisors to engage Cleveland neighborhoods with our message: The museum offers a world of great art for everyone.

Get Your Tickets!

A new **Membership and Ticket Center**, including a ticket counter in the north lobby and a phone room for advance ticket orders, opens this month, offering tickets to *Vatican Treasures* at first and eventually for concerts, films, and special events. The center will provide better convenience and value to our members and other visitors than could be provided by any outside ticket agency. *Vatican Treasures* tickets go on sale to **members only** November 9 (in person or by phone, 10:00–5:00) and to the general public on the 28th. Call 216/421–7350 or outside the 216 area code 1–888/CMA–0033.

What's Ahead

The annual **Holiday CircleFest** is Wednesday, December 3. This year's free **Holiday Music Concert** is Sunday, December 21, 1:30–4:00.

Giving Back to Our Donors

When you give money or stock for a charitable gift annuity with the Cleveland Museum of Art, we give you back annual payments for the rest of your life. Too good to be true? Seems like it, but true nonetheless. And many of our friends are taking advantage of this opportunity.

Here's how it works:

Mr. and Mrs. Smiley gave \$10,000 to the Cleveland Museum of Art for a charitable gift annuity. The annuity contract obligates the Cleveland Museum of Art to pay them a set amount every year, either monthly, quarterly, semiannually, or annually. The amount they receive is determined by their ages. And, ordinarily, part of the payment is tax-free.

Since the Smileys are both 75 years old when they establish the annuity, their annuity rate is 7.5%. This means they receive a fixed amount every year of \$750. And these payments will continue to the survivor for life even after one of them is gone.

Why does the Cleveland Museum of Art provide gift annuities? To help our donors who want to make larger gifts, but can't afford to reduce their cash flow. Also, it helps our donors who are planning to provide a bequest make the gift now so they can take advantage of the income tax charitable deduction. And for older donors, a Cleveland Museum of Art annuity may actually provide a larger payout from the asset than they might otherwise receive.

By careful management, the Cleveland Museum of Art is able not only to make our scheduled annuity payments, but to have enough left over to help us carry forward our mission. In other words, these annuities benefit the donors and the Cleveland Museum of Art. (Incidentally, the museum is legally obligated to make annuity payments no matter what our financial situation may be.) Our gift annuity program is loaded with benefits, and we want you to know about them. For more information, contact deputy director Kate M. Sellers at ext.154 or by mail at 11150 East Boulevard, Cleveland, Ohio 44106. She will be happy to send you a confidential illustration showing how a gift annuity can benefit you.

- Please send more information about charitable gift annuities.
- ☐ Please send information about the museum's Legacy Society.
- ☐ Please contact me by phone. The best time to reach me is

Name		
Phone		
TIOTIC		
Address		

State

Zip

Affiliate Groups Participate in Museum Activities



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

The museum's affiliate groups offer special opportunities for CMA members to delve deeper into various activities at the museum: collecting, socializing, contributing, traveling, investigating, and learning are all part of the experience. For the connoisseur or the novice, these groups encourage your support and involvement.

The Contemporary Art Society of the Cleveland Museum of Art explores the art of our time. Purpose: Encourage, support, and stimulate the collection and study of the visual arts at the museum and among members.

Initiation fee	\$200
under age 40	\$100
Annual dues	\$100
Contributing	\$250

Friends of Photography is for museum members who are interested in photography and dedicated to the growth of the CMA photography collection. Purpose: Cultivate knowledge of the art and history of photography, promote private collecting, and generate funds with which to acquire works for the museum.

Annual dues	
Individual	\$100
Household	\$150
Patron	\$250
Benefactor	\$500
Founder	\$1000

For more information about these two groups, please call the museum's department of contemporary art and photography (ext. 405).

The **Musart Society** supports the great tradition of music at the museum. Purpose: The society underwrites the Musart Series of free chamber music and helps pay for the Gala Subscription Series. Members receive reduced prices for tickets and monthly mailings of concert information.

Annual dues	\$20	
Sustaining	\$50	
Patron	\$100	
Benefactor	\$200	
For more information, please call the		
department of musical arts (ext. 282).		

The **Print Club of Cleveland** supports the department of prints and drawings. Purpose: Augment by purchase and gift the print and drawings collections of the museum, stimulate interest and appreciation of Old Master through contemporary prints and drawings, and encourage private collecting. Offers lectures, educational programs, and sponsors annual Fine Print Fair. Membership is limited to 250.

Initiation fee	\$150	
Annual dues	\$150	
Benefactor	\$250	
For more information, please call the		
department of prints and drawings		
(ext. 241).		

The **Textile Art Alliance** supports the department of textiles. Purpose: Encourage and maintain interest in the textile arts, generate funds with which to acquire works for the museum, and further understanding and appreciation of textiles by offering lectures, workshops, and exhibitions.

Annual dues	
Student	\$10
Active	\$25
Sustaining	\$50
Patron	\$75

For more information, please call the department of textiles (ext. 256).

The **Trideca Society**, newest of the museum's support groups, is dedicated to three-dimensional decorative arts from the 19th century to the present. Members enjoy lectures, site visits, and tours on architecture, ceramics, glass, metals, wood, and other decorative arts media.

Annual dues	
Individual	\$75
Household	\$10

For information call president Ralph Drake (521–7940) or vice president Barbara Wamelink (423–4841).

Young Friends is a group of more than 300 museum members between the ages of 21 and 40. Purpose: Encourage appreciation, understanding, and support of the museum, its collections, and role in the community. They offer monthly educational and social events, volunteer opportunities, and an annual gala fundraiser giving young professionals numerous options for involvement and leadership.

Annual dues	
Single	\$15
Couple	\$25
For more information	n, please call Connie
Breth (ext. 595).	

Brace yourselves: Artist/provocateur Jeff Koons speaks here on Sunday November 2 (co-sponsored by the Contemporary Art Society).



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TDD: 216/421–0018
Museum Store
216/421–0931
Beachwood Place store

Beachwood Place store 216/831–4840 Member Hotline 216/421–7340 x 295 Web Site www.clemusart.com **New Gallery Hours**

Tuesday, Thursday, Saturday, Sunday 10:00–5:00 Wednesday, Friday 10:00–9:00 Closed Mondays, July 4, Thanksgiving, December 25, and January 1

South Doors

Close for the winter December 1 **Café Hours**

Tuesday, Thursday, Saturday, Sunday 10:00–4:00 Wednesday, Friday 10:00–8:00

Museum Store

Open during all regular and extended hours

Ingalls Library Members Hours

(ages 18 and over)
Tuesday and Thursday
10:00–6:00 (museum
closes at 5:00; library
patrons may continue
to study, then leave as
a group at 6:00)
Wednesday 10:00–
9:00
Friday 10:00–6:00

Friday 10:00–6:00 Saturday 10:00–5:00 Slide Library by appointment only Print Study Room Hours

Tuesday–Friday 10:00–11:30 and 1:30–4:45

Parking

90¢ per half-hour to \$7 max. in upper lot \$3.50 flat rate in parking deck Free to senior citizens all day Thursday \$2.25 flat fee every Wednesday after 5:00 Rates include tax For Visitors with Disabilities

Large-type brochure available in the north lobby. Borrow wheelchairs at the check room

Wheelchair access is via the north door

Free assistive listening system (ask at the north lobby check room) for films and lectures in the auditorium and recital hall

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Give Treasures*
Give Gifts*
Give Membership

*Vatican Treasures

February 8-April 12, 1998

*Gifts of the Nile

May 10-July 5, 1998

Make a gift of membership now and you give not only all the benefits of membership, but free tickets to *two* special exhibitions!

Call 216/421-7340, ext. 268 for details.